

DESIGN

VOL. XXXIV, No. 7

DECEMBER, 1932

■ With the approach of the Christmas Season, this year particularly, it is fitting that more restraint and discrimination be used in the matter of Christmas gifts. Throughout the past we have published many articles on the making of toys and gifts which should be of help to those who have access to the past volumes of DESIGN. Hand-made gifts carry with them a feeling of real friendship that is rarely included in a machine made article. These days of economy should do something to reduce the bad taste and lack of restraint usually filling our shop windows and department stores. This is a time for real designers to express themselves and prove the dignity of art in its relation to life.

■ Beginning with this issue we are to give our readers a series of articles, by Emmy Zweybrück, of unique quality and immeasurable help to teachers who are trying to develop their pupils in keeping with the best methods of teaching and best taste in design. Those who heard Frau Zweybrück two years ago were held fascinated by her clear, direct explanation of her methods, her illustrations and the interesting exhibition of work produced in her school for children and studio. Her articles will include such subjects as toymaking, play-spirit and a series of most helpful points of view.

■ Rarely, if ever, have we attended as energetic and valuable an educational conference as the recent one held by the Progressive Education Association, in New York, November 18th and 19th. Twelve hundred strong, teachers in the region in and about Manhattan gathered to face the situation of modern education squarely and sincerely. The artist-teacher was more than ever stressed as the great factor in the new education and by that is meant the kind of teacher who not only looks upon his profession as an art but furthermore is practicing and living creatively. We have come to find that there is in America a recognizable and important group of thinkers who realize that the old formal education and its formal art teaching has failed and can do little if anything for the individual. The old education provided a situation foreign to the realities of life and we found that children are prepared for life by living. Furthermore the average child, whom we know to be an artist, must find it possible to prepare for living an adult creative life by living as a child in a setting which makes art possible through its materials, inspiration and teachers. We know now that art can no longer be taught by imposing and superimposing techniques by teacher upon the child. But instead the child in living a rich life of varied experiences finds there the materials for art expression and his technique—no matter what its form may be. And by his growth in this atmosphere he becomes

sensitized to the major expressions of life and these ultimately become orchestrated within the integrated life of the individual.

The characteristic plan of organization of the new education is the activity or unit of work which makes it possible for the child to move about and express himself about his reactions to this life. The criteria of this new plan of procedure were summarized by one discussion group as follows: 1. Is the child growing in his power of critical thinking? 2. Is there progressive orientation in the interpretation of life? 3. Does the enterprise have social significance? 4. Does it stabilize his emotional existence? 5. Is the learner being sensitized to the major fields of expression? 6. Is the learner through affective use of skills acquiring freedom?

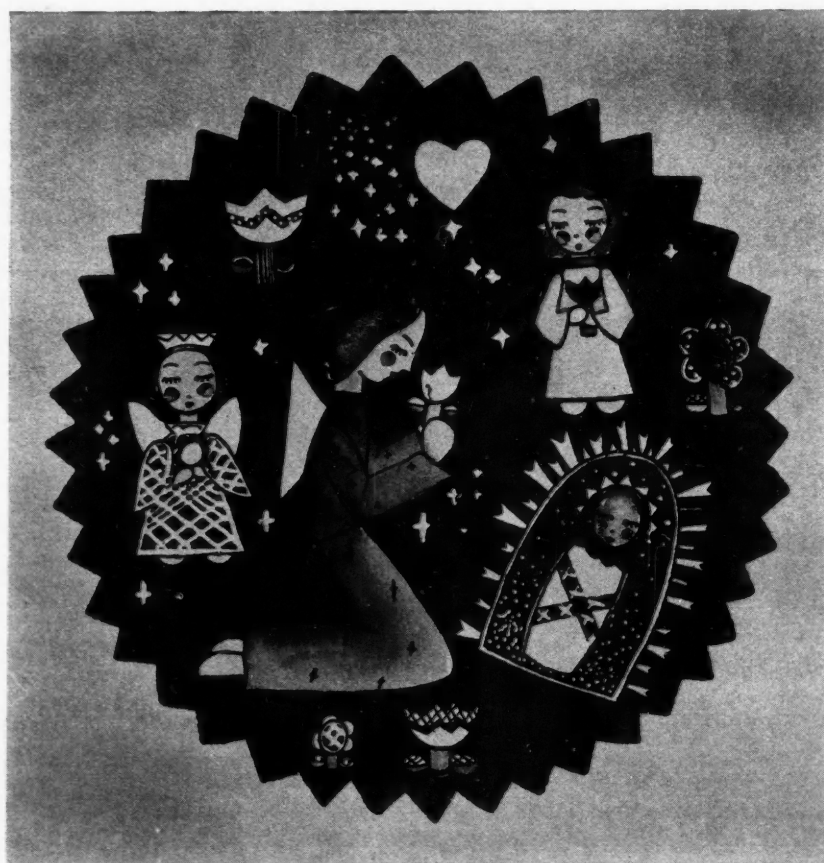
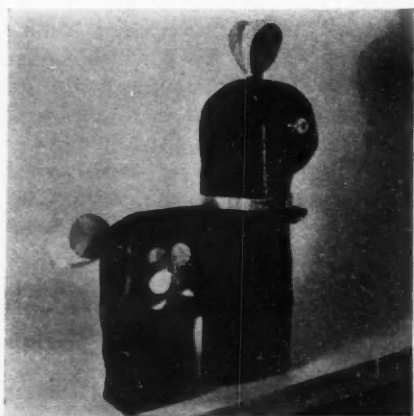
■ In keeping with the spirit of Christmas we have provided an attractive card for the use of our readers who may wish to share their pleasure by giving a subscription to DESIGN or one of our publications mentioned elsewhere in this issue, as Christmas gifts. By so doing one not only supports a fine magazine but does his share in giving help and inspiration to other persons with leanings towards the decorative arts. The card, which may be secured from us free of charge when ordering your gifts, is beautifully planned and includes the charming wood cut shown below by S. Chrostowski, the Polish artist.



FLIGHT INTO EGYPT

S. CHROSTOWSKI

The two Christmas card designs on this page and the wistful toy animal below show the characteristic charm in the work creative by Frau Zweybruck in her studio in Vienna, Austria



CHRISTMAS AND ORNAMENT

BY EMMY ZWEYBRUCK

■ I think at this Christmas season the moment has come to put in a good word for the ornament, which has fallen into disgrace for some time. To tell the truth, we had grown tired of it, and it had too often been misused.

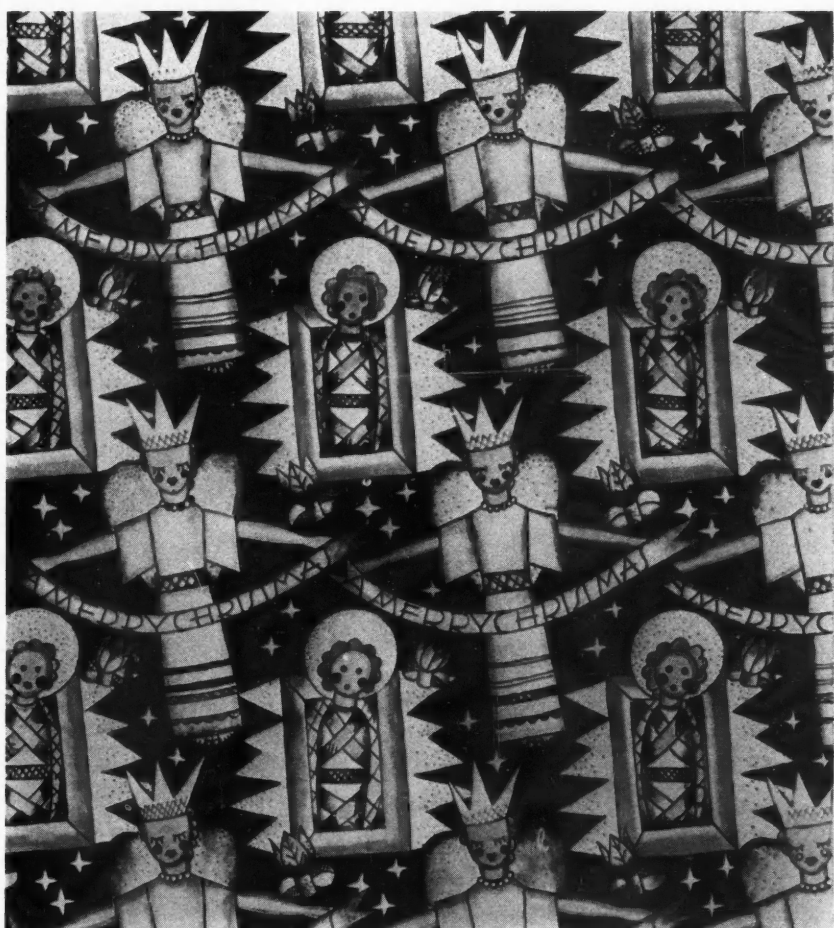


To my feeling even the pleasure we take in the wonderful spectacle of a sunset can be half spoiled by the vulgar reproductions of it which mediocre painters are constantly placing before our eyes.

In the nineties people used to adopt the most striking characteristics of a certain art period or an artist's work and imitate them indiscriminately in the most heterogeneous materials. A retrospective glance at the origin and development of the ornament will show you how absurd this was.

The ornament is as old as human civilization. Its origin dates from the primeval age, for it is born from the general human instinct to decorate, which we observe already in the primitive tribes. At first the purpose determines the simple, naked form of an object. Clay is shaped into a vessel, destined to hold some liquid. By and by the man who shapes the vessel will try to express and emphasize its function and its construction. His modelling hands will form a boss here and a cavity there. Shadows become lines, lines become ornament. A genuine ornament can never be something purely accessory, but must always be organically connected with the primary shape of the object.

And yet another fact has contributed to the development of the ornament. The primeval tribes, ignoring the laws of nature, lived in constant fear of the terrible phenomena, which puzzled and bewildered them. In their endeavour to exorcise the mysterious, hostile powers as which the elements appeared to them, they created all kinds of symbolic



A WRAPPING PAPER DESIGN

A wrapping paper of striking originality and simple grace in which a strong feeling of peasant ornament and movement prevails

In the Christmas card below Frau Zweybruck has again used a primitive angel form as her motif

ritual objects, which, in the course of time, gave birth to a sort of abstract ornamental art. I do not intend to outline here the historic evolution of the ornament. I will only say that the men of all times and of all lands, guided by their innate decorative instinct, have always been creating their proper ornamental art, according to the stage of their civilization.

We modern people, however, have returned for a while to the primary value of things and to the plain shapes, fitted for the purpose only. We have abandoned the ornament, because it has been misunderstood, degraded and profaned. Nowadays we build sober-looking, practical houses, we live in rooms with blank walls, our furniture is plain and bare of ornaments. Everything around us looks just what it is,—suitable for its purpose.

Well, all this might remain so and go on for ever, if there were not in our inmost souls the eternal longing for rhythm and color and brightness. Hence the beginning of a strong reaction against the new practicality.

Just as we yearn again to hear sweet, melodious music, we want to adorn our homes with flowers and colorful objects which will give them a warm and joyous note. Driven by the same irrepressible impulse we inlay plain enamel works with gold foils, we interweave our materials with live-colored stripes or print them with large flowers, we choose gay patterns with birds and figures for our





A CHRISTMAS PAPER DESIGN

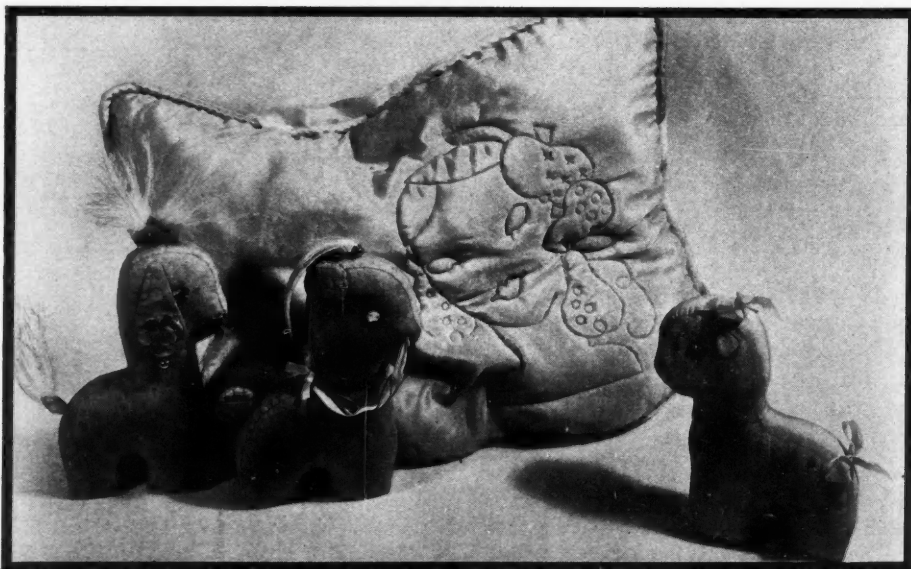
An imaginative use of the old
shepherd and Christ Child idea

dressess, we hang strings of glittering beads around our necks, we wear colorful bathing suits, we carve variegated toys for our babies, we cultivate bright alpine flowers in our gardens, — all these are manifestations of our inveterate love of the ornament. Only — let me repeat it — these are not hollow, superficial accessories, but ornaments which correspond to man's strong desire for rhythm and splendour and mirth, yea, I would say to his perpetual longing for a bright and better world.

Perhaps prosaic, matter-of-fact people do not feel that

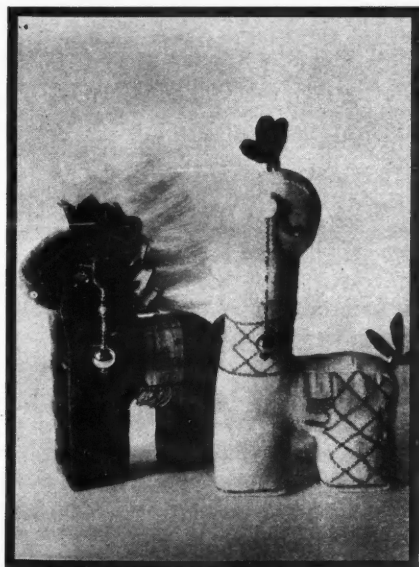
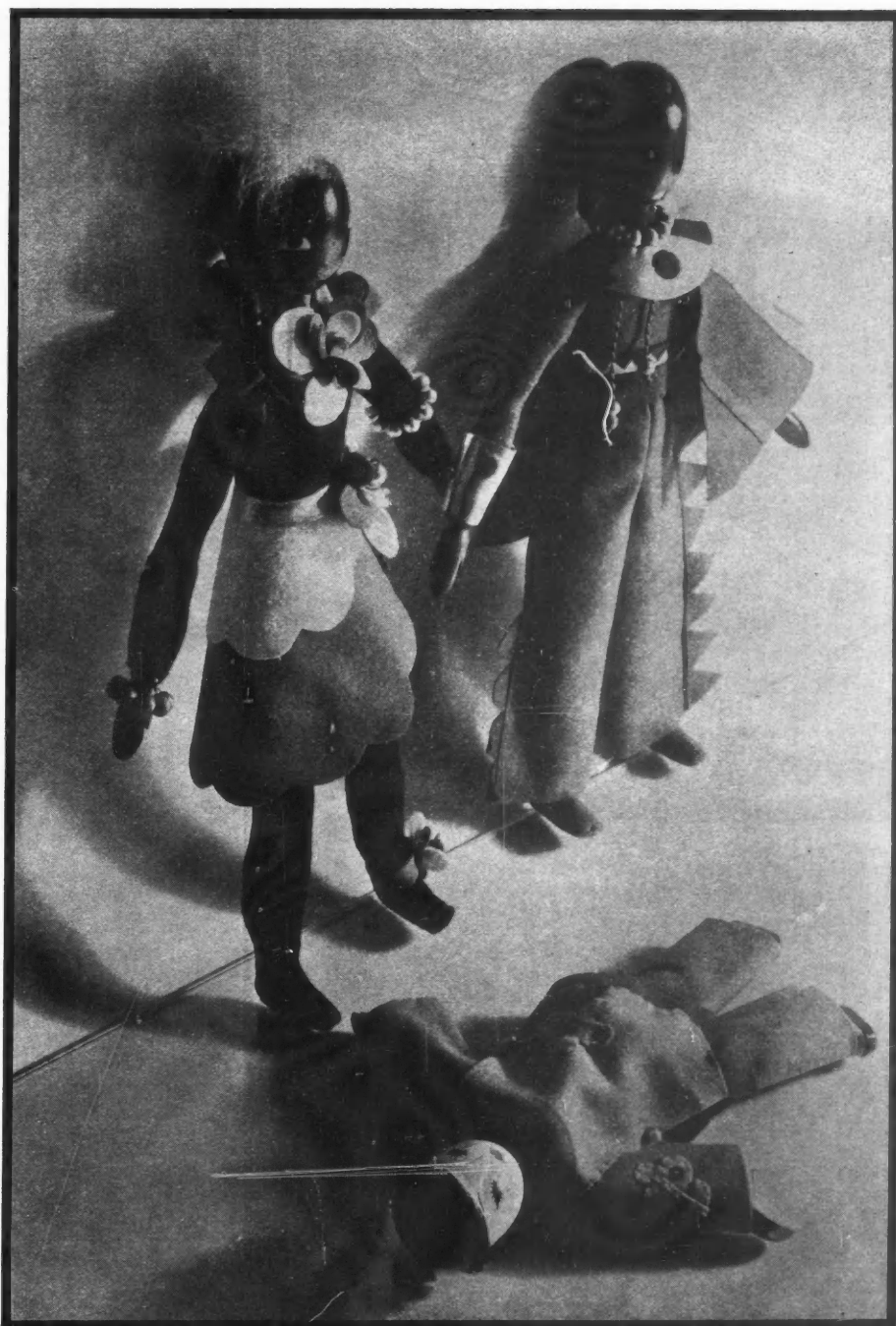
way. But we women love to see and handle sometimes beautiful objects without any definite practical purpose, — we adore just those lovely, useless trifles which make life beautiful and give it its particular charm.

After all, you will say, the ornament seems to be an essentially feminine affair. Maybe you are right! Still it seems superfluous to keep fighting against it, since it has been trodden down most pitilessly by the radical evolution of the last years. Surely, ornaments valuable enough to outlive this struggle well deserve to last and flourish.



A sofa pillow with a
decorative head and
three imaginative an-
imals in play mood

HAND-MADE
TOYS FOR
CHILDREN
OR ADULTS

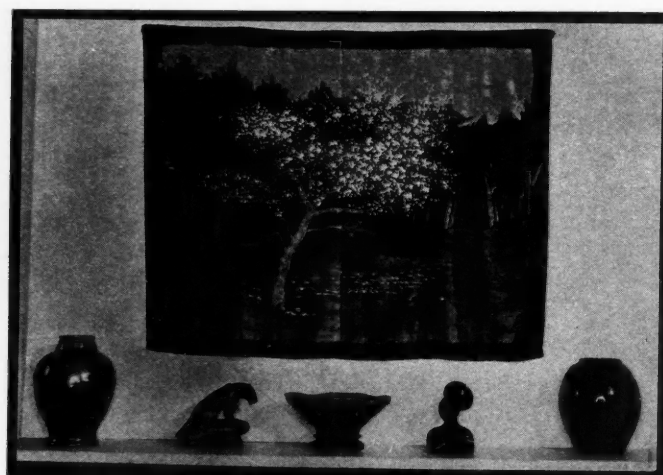


These most alluring toys in which many gay colors and textures combine to produce a happy result are but a suggestion of the wealth of creative work done in the school and study of Miss Emmy Zweybruck



The candle sticks in illustration at the left are by Morris Levine, enameled bowl by Leonard Rankin, enameled dish and wall hanging by Myra Rankin, dancer by Wayland Gregory

The wall hanging below is by Katherine Lee, bowl by Mrs. Lulu Bachus, wood carving by Hugh Spencer, bronze by Vera Perez, vases by Paul St. Gaudens and Mrs. A. R. Dyer



AMERICAN CRAFTWORK EXHIBITION SHOWS FINE SIMPLICITY OF FORM AND LINE

BY BLANCHE NAYLOR

■ The opening of the new season brought several outstanding displays to New York. In one of these two organizations have co-operated in collecting and exhibiting a large group of hand wrought objects of high merit. These are on view in the galleries of the Art Center. The National Alliance of Art and Industry, together with the members of the New York Society of Craftsmen joined in gathering work contributed by members of the latter organization as well as of the Boston Society of Arts and Crafts, the Detroit Society of similar name and the Philadelphia Arts and Crafts Guild.

For many years these independent yet inter-related organizations have devoted their attention chiefly to those things which were created by their own members and shown them in separate exhibits. This was the first event planned by the various units working together, and the joint exhibit of the four societies proved to be an impressive aggregation of pieces by workers in various crafts. Especially interesting were the ceramic wares shown. To the de-

velopment of each piece was given the careful thought and concentrated knowledge of an accomplished designer, and the results were consistently good.

The arrangement of these representative articles of jewelry, silver (including ecclesiastical pieces), copper, iron, brass, enamels, pottery, tooled leather, batik and weaving was extremely well planned. All of the objects of similar spirit and design type were shown in individual displays grouped effectively. Those potteries, metals and fabrics having the same general feeling are naturally vastly more impressive for being viewed as a whole rather than in scattered clusters which might well have been lost to even the observant eye if they had been scattered among the multiplicity of things shown.

The entire collection will be sent on a circuit tour at the conclusion of the New York showing and it will undoubtedly arouse equal interest among students, teachers and laymen in the various cities for which it is scheduled. Tentative

Continued on page 171



PATTERNS IN SHADOW

A striking and dynamic design by Hi. Williams shown at the first national exhibition of photographs for commerce in New York City recently. It is shown here by courtesy of the National Alliance of Art and Industry

PHOTOGRAPHS FOR COMMERCIAL USE

■ The First National Exhibition of Photographs for Commerce, Industry and Science, sponsored by the National Alliance of Art and Industry and the Pictorial Photographers of America opened at the Art Center, New York. It was opened to the public.

The purpose of the exhibition was well stated in a foreword to the catalogue written by Egmont Arens which says:

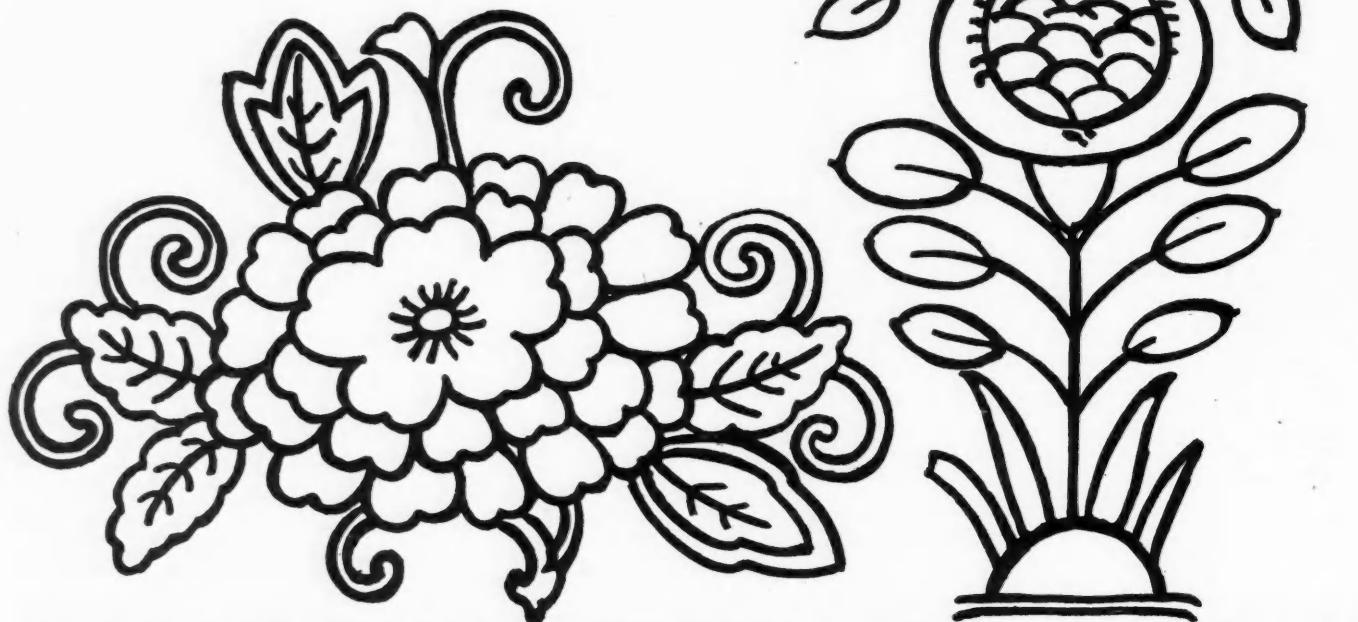
"This is an exhibition of photographs for commerce, industry and science. Nothing is being said about art, and for a reason. Such subjects as 'Winter Landscape' or 'Evening on the River' are ruled out because we are limiting this show to applied photography, photographs made for a specific use. Thus for the first time you see an exhibition of American photography which is not subjective and romantic, but definitely objective and realistic. Because these pictures are of objects that are all around us in our every day life, the general note struck is of contemporaneity, in short modern. It is characteristic of the modern attitude to be concerned with facts rather than fantasies. As some of the scientific photographs show, reality may be quite as exciting as pure imagination. And so some of the commercial photographs show, we need not leave art behind when we become objective.

"Max Eastman defines a poet or artist as one who produces a 'heightened consciousness' of things. Wordsworth goes out into a field of daffodils, and when he describes them you have a more intense realization of what such a golden host is like than if you had seen it with your own eyes. By this definition many of the people who have handled the cameras for this show are poets and artists. They give you a heightened consciousness of the ideas and objects they are depicting. They have handled their material in such a way that your awareness of what they are showing you is stepped up several notches. Thus you see how artistic ability functions not only in the realm of poetic ideas, but in the world of commerce. A poster, illustration, advertisement, a scientific photograph are good if they intensify your experience of their subject matter. There you have the essence of art, and of civilization itself.

"Whatever progress man has made over his animal past is through the extension of his sensory and motive organs by means of a variety of tools and mechanical devices. The lens of the camera is an extension of the eye. By means of it we have been given new ways to see, new angles on old familiars, new worlds in the heavens infinitely great, new

Continued on page 172

The flower motif below is from an old Japanese textile while the one at the right is from a Chinese porcelain



HOW CAN WE CREATE DESIGNS HISTORIC ORNAMENT

BY ALBERT W. HECKMAN

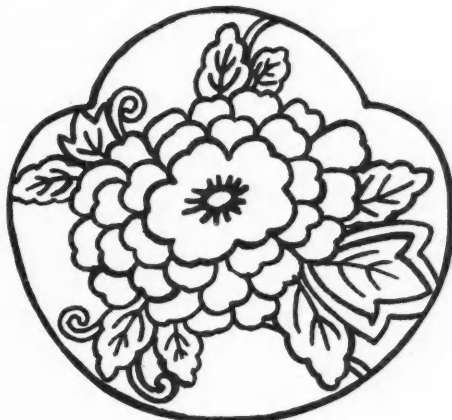
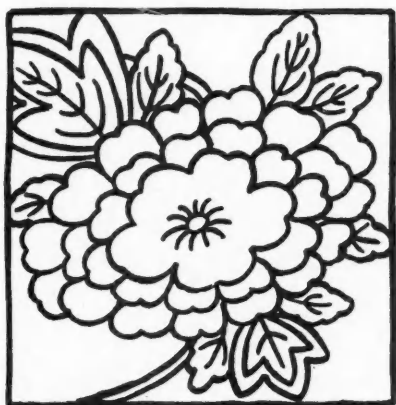
At the request of a great many of our readers we are to reproduce some helpful lessons by Professor Heckman

■ In the study of design one may begin in many different ways. Some teachers emphasize the study of historic ornament as a foundation for this work, others base their problems on the study of natural forms, while still others begin with abstract ideas and build upon these. Each line of approach has its virtues, and each, if pursued alone to the exclusion of the others, has its shortcomings which must be understood and overcome if the student of design wishes to create things which are interesting, virile and lasting in their art value. One should be acquainted with historic ornament, for it is one's vocabulary, so to speak; one should be familiar with natural forms, for nature is a source of endless inspiration, and also one should understand the theory or the principles of design * for without this one is like a mariner at sea who has no compass. Besides all these general things, however, we readers of DESIGN who are teachers and designers have before us the ever present need of practical ideas, ideas which are tangible for immediate use in making designs and which are also worthy of serious consideration in our study.

In this series of beginning lessons which will appear reg-

ularly in DESIGN we will take up the making of designs from natural forms, from abstract ideas and from historic ornament. It is the last of these with which we will begin. We will not, however, as many students do in beginning to study historic ornament, make copies of this or that period design and then make other designs which conform to the particular period, but we will simply take from some historic ornament, motifs which are fine of their kind and which are full of tangible ideas and then make designs of our own. For this purpose I have carefully selected motifs which are from Persian brocades, from a Japanese textile, from a Chinese porcelain and from a Delft vase in the Metropolitan and the Boston Museums of Fine Arts.

It is one thing to have an interesting motif and another to know how to use it and it is here that we confront at once the most vital and fundamental principle of design — spacing. To space a motif in a given shape and to make it as fine as possible is no small task. To make one or two arrangements of a motif in a given area is hardly enough if we want the best results attainable, and unless we want the best there is no object in working at these problems or in studying design at all, for it is only the quality of the excellence of our work that gives it any art value at all. So it is that only after making many variations of a particular arrangement that we can select that which is the most interesting and have the satisfaction that it is the best.

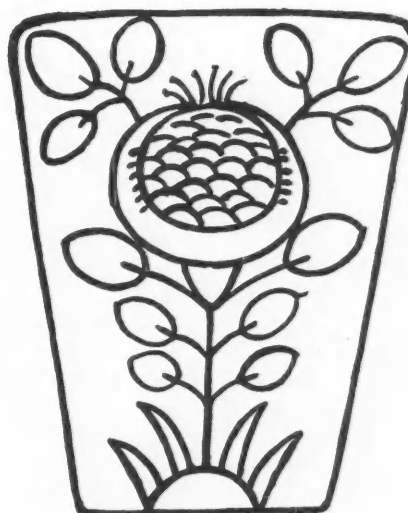
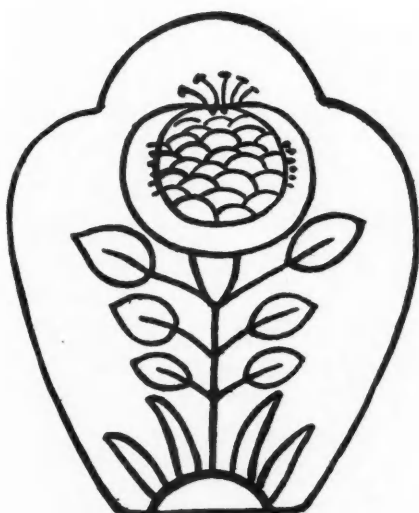


HOW SHALL WE BUILD OUR DESIGNS?

Take any motif on this page, or better still, take one of your own collection and space it as well as you can in a circle, a square and a simple panel of some kind. Make these circles, squares and panels no smaller than six (6) inches in size and no larger than eight (8) inches in size. Charcoal is the best material to draw with for it presents great freedom and any kind of unglazed paper will do to work on for these first arrangements. Make several variations in the spacing of the motif in each of the three shapes and then select that which is best for the final work. This final work consists of making tracings of the best design on Japanese rice paper or white drawing paper and then painting in these drawings with a brush and

black water color or India ink in LINE. Do not use a pen for this work. Study the arrangements in these figures and then see if you can make some which are more interesting. You may simplify or elaborate your motif or you may use them as they are. For instance one might be simplified very much; that is, you could use only part or parts of it and, on the other hand some could be repeated with variations in rearranging it. Sometimes, too, we find that different motifs may be combined to their mutual advantage.

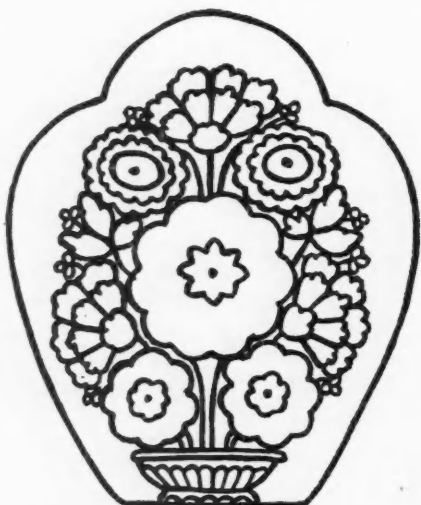
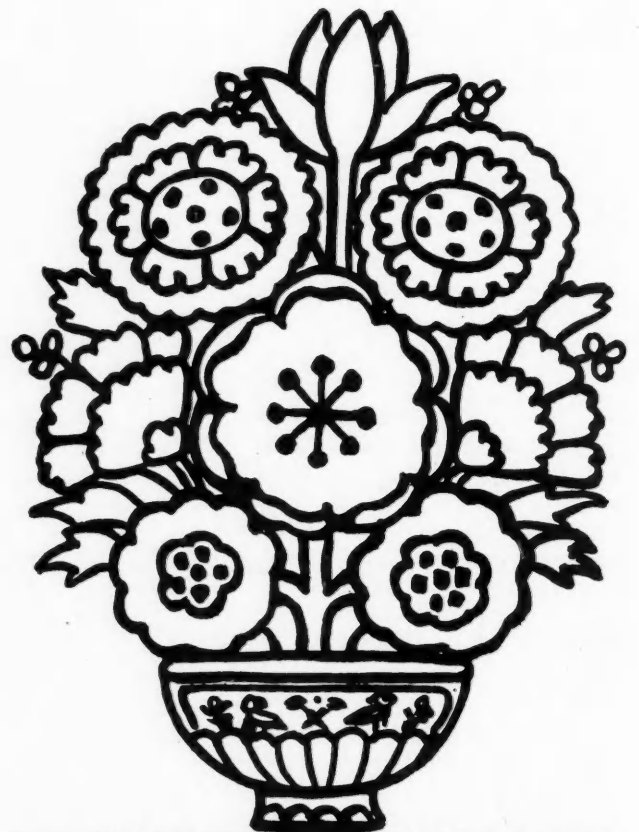
Next month we will show how these same motifs may be developed into much more interesting designs and the following month we will try to show how these motifs may be applied to handicrafts, and other things of special interest to students, teachers and to designers in general.



FLOWER MOTIF FORMS AND THEIR ADAPTATION



The flower motif above is from a Delft vase while the one at the right is from an old Persian brocade and has been selected to show the adaptation of a unit to different shapes as illustrated



CHRISTMAS POETRY AND DESIGNS

BY JESSIE TODD

In this article and these illustrations a practical method of developing design is presented as it was used in the Elementary School of the University of Chicago in that city

■ The children had exclaimed, "Can we do what we want?" The request had been followed by three weeks of doing just what we want. After three weeks of doing this type of work many of the pupils showed that they needed stimulating. A design lesson was planned with opportunity for originality within restrictions. The procedure was as follows:

The teacher suggested that all put aside their own problems long enough to do one which she had planned. The children were eager to hear the problem, for they had been working on their ideas for some time. She showed them these designs of tall and small buildings made by a college girl and herself and the children made these jingles.

A lighted tree on a building tall
A lighted tree in a house so small
Christmas is here; Christmas is there,
Christmas tonight is everywhere.

Lights in little houses
And on the trees near by.
A spirit it arouses,
A want to laugh or cry.
And when I look above me
On a building very high
I see another lighted tree
Oh my! Oh my! Oh my!

Some choose to live in houses small
Some choose to live in buildings tall
But when it comes to Christmas night,
All seem to like a tree to light.

The teacher said to the children, "How would you like to have me name a subject and all of you try to work it out in your own way?" The children were enthusiastic. The subject was named "Children singing by lighted candles or by a Christmas tree with many lighted candles." One child exclaimed, "I'd like star light, too."

The teacher said, "I'll give you a start by showing you one way to cut a girl singing, and also a star. You have already cut candle and tree designs. Let us try to observe the two rules we have discussed so many times. Let us try to fill the space. Let us leave some places plain." The accompanying designs shown on this and the following pages are some of the most interesting of the results. They were made by children ten years of age.

The children made some rhymes.

Sing a song of Christmas
Children everywhere,
Lights from stars and candles
Everyone can share.

Christmas trees are shining
And stars are shining, too,
People cards are signing
To send to me and you.

Children sing their carols gay
Of Christ who in the manger lay.

Stars with candles like to rhyme
And children sing at Christmas time.

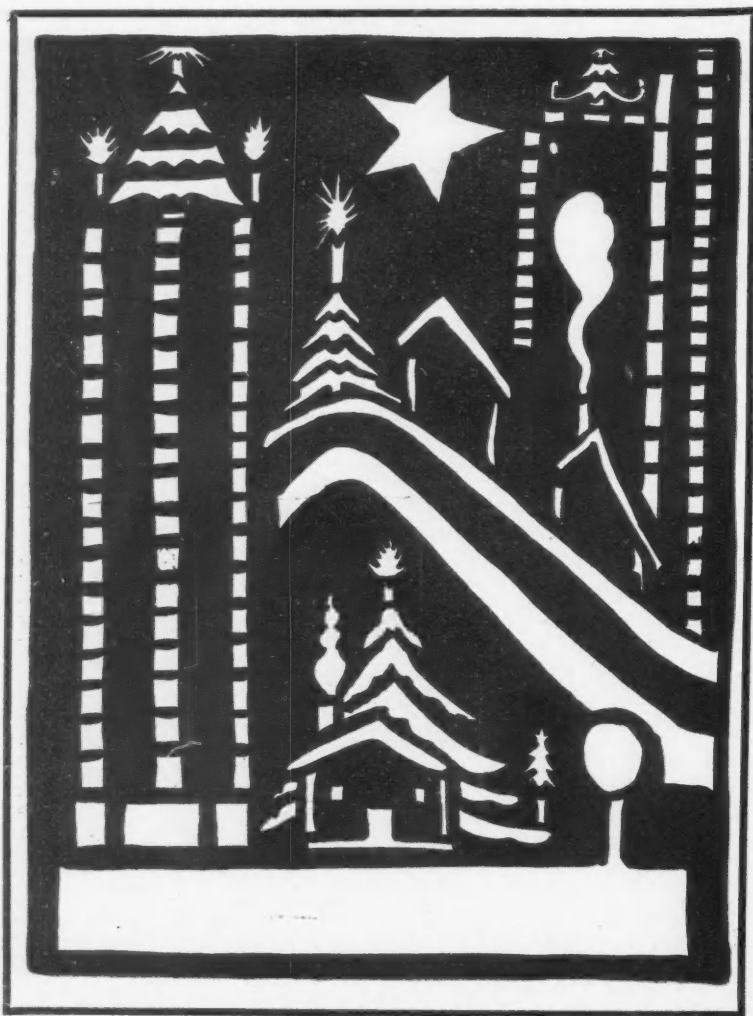


In these two childlike compositions done by ten-year old children the subject illustrated was the same as those shown on the following pages yet decidedly different ideas were used





A playful group of Christmas panels filled with the fun and frolic of childhood yet showing a strong feeling for space relationship and composition



CHRISTMAS D

MADE BY CHILDREN
IN THE ELEMENTARY
SCHOOL OF THE UNI-
VERSITY OF CHICAGO



Many of the units used in these children's compositions were developed from cut paper as presented in Miss Todd's lessons on the following page

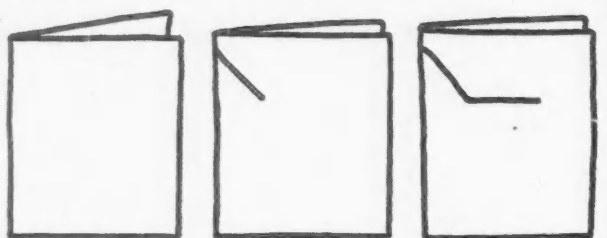
DECORATIONS

UNDER THE DIRECTION
OF MISS JESSIE TODD,
AS EXPLAINED IN THE
PRECEDING ARTICLE

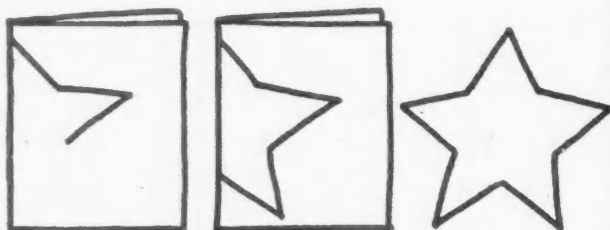


LESSONS IN PAPER CUTTING BY JESSIE TODD

STEPS IN CUTTING A STAR

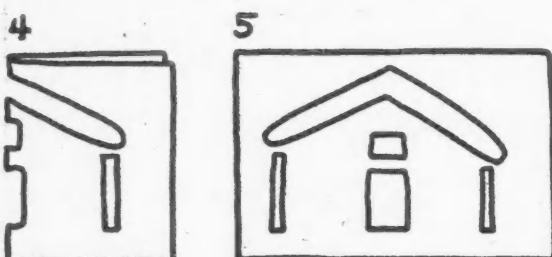


1 Fold 2 Draw 3



4 5 Cut on lines

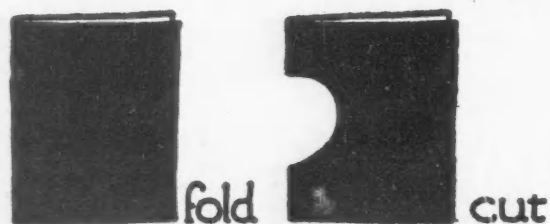
STEPS IN CUTTING A HOUSE



SLIT SIDE OF HOUSE

OPEN UP

STEPS IN CUTTING A HEAD



fold cut

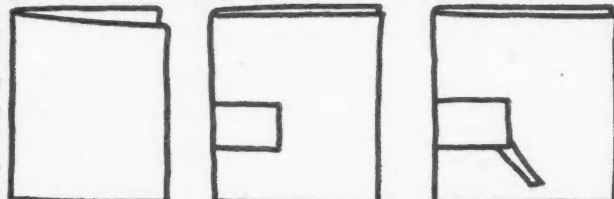


cut hair cut neck

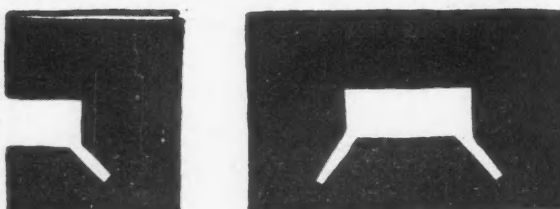


open paste eyes and mouth

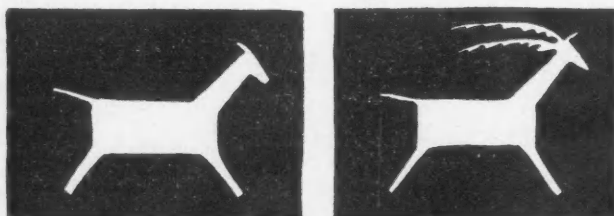
STEPS IN CUTTING A REINDEER



fold draw draw



cut open



cut tail and head cut horns

AMERICAN CRAFTWORK

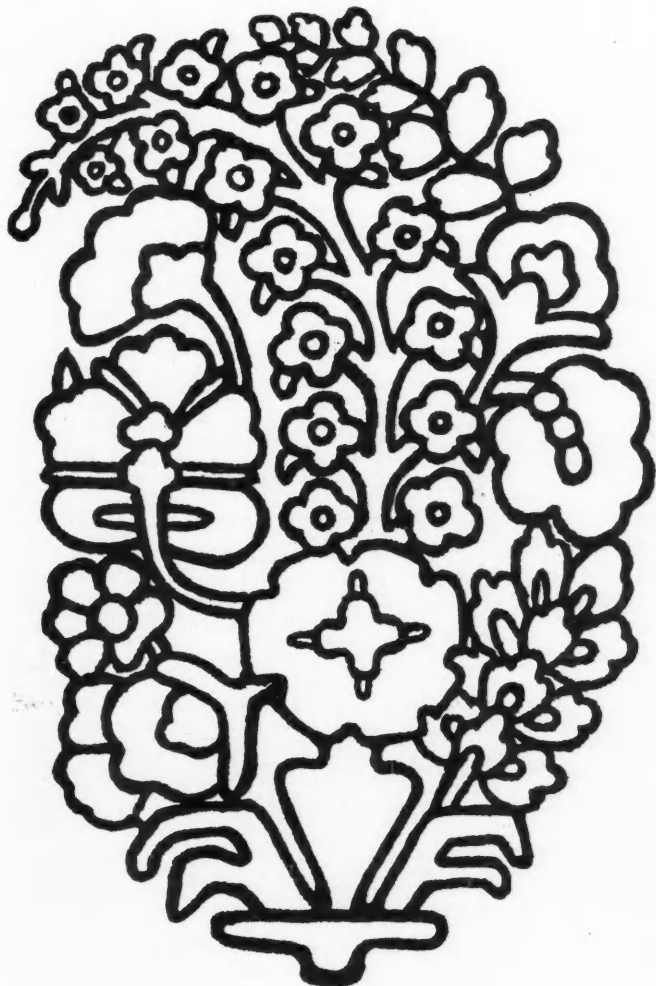
Continued from page 162

arrangements have been made to exhibit at Providence School of Design, Providence, R. I.; at Manchester, N. H.; Saratoga Springs, N. Y.; Richmond Academy of Art, Richmond, Va.; Utica, N. Y.; and then out to Portland, Ore., and through the West Coast cities.

Travelling exhibits of this sort, which are shown in the various metropoli and then sent to art organizations throughout the country are naturally especially valuable for informing workers in kindred arts in these centres, giving them concrete illustrations of recent developments of their special crafts in various centres.

Unusually apt adaptation of color to line and form marked the outstanding potteries shown. Pieces by Charles F. Binns, Martha Davis, Mrs. A. R. Dyer, Margaret Postgate, Delight Rushmore, Annette St. Gaudens, Paul St. Gaudens, and the Inwood, Shearwater and Winthrop potteries are splendid and interesting examples of the

A flower motif from a Persian brocade as discussed by Prof. Heckman in his lesson on designing from historic material beginning on page 164



modern acceptance of the creed of "simplicity as beauty."

Glass designed by Maurice Heaten attracted much attention, as well as the work in wrought iron of the Gothic Shop in New Hope, Pa., and the designs for metal-work by Samuel Yellin of Philadelphia.

Jewelry by Hazel Blake French, Sandwich, Mass., Marjorie Blackman of Cambridge, Elizabeth Flack, Susan Leland Hill, The Potter-Bentley Studios of Cleveland, and Frank Gardner Hale of Boston, have all been designed and executed in accordance with the tenets of all handicrafts — adapted to the purpose for which it is intended and consequently of essentially fine design.

Of the various wall hangings and weavings, a batik panel by Catherine Gibson is well done in that it carries out the background in clear detail; a batik by A. C. Herst is notable, and one by Lucy W. de Lagerburg, called "Adoration of the Magi" is also outstanding.

In the textile division, Katherine Lee contributes the subject of a blossoming apple tree, illustrated here, and the excellent contrast of tonal values may be observed. Another hanging by Lucy de Lagerburg, called "The Walls of Jericho" is highly imaginative and thoughtful in execution. Of the wood carvings, several reveal a high talent. In the enamel work the series of delicately decorated bowls by Myra Werner Rankin and Leonard Rankin are examples of design principles appropriately applied. There were also several pieces from the Cleveland Potter Studio.

Of the ceramics, the Nautch Dancer by Wayland Gregory is particularly effective. This is illustrated beneath a hanging in the modern spirit by Myra Rankin. The candlesticks in this grouping are of balanced harmony and are by Morris Levine.

There is a special section devoted to stained glass exhibits, in which appear several small medallions by Charles Connick, intended for use as a color motif in windows. Several of these are made up of old glass dug up from the ruins of the famous Sandwich glass factory.

An intricately evolved metal grille or panel is shown by Samuel Yellin. The use of wrought metal with carved wood was shown in the garden table and settee from the Gothic shop.

Numerous were the jewelry units shown, and in these there is to be noted a successful blending of precious stones with silver in motifs definitely fitting for the objects in which they appear. Bracelets, necklaces and brooches pierced in intricate designs, and the delicate treatment eminently appropriate for the metal ornaments.

Of the ecclesiastic silverware, that by Arthur Neville Kirk is particularly noteworthy. Beautifully shaped bowls, goblets and similar pieces are evolved in the tradition of dignity which has always inspired thorough and accomplished workers in this art.

It is encouraging to find an exhibit such as this at the beginning of a season of art shows. Obviously handicrafts are thriving in America. The machine is indispensable and has become an invaluable aid to design and industry in this country as well as throughout Europe, but it is good to find that there are still a large and energetic group of sincere handicraftsmen who go steadily on their chosen way, developing new designs in their various fields, quite in the spirit of the guild members and proud handworkers of olden times.

The general public as well as devotees of the crafts are more than ever interested in handcraft developments and progress is proved by the large numbers who have constantly crowded the galleries where this display was held.



A CHRISTMAS SHADOW PLAY

The Nativity scene was created by children in the Cleveland Museum as a part of the program of educational work described in our November number. The making of shadow plays was explained in our May number of 1932

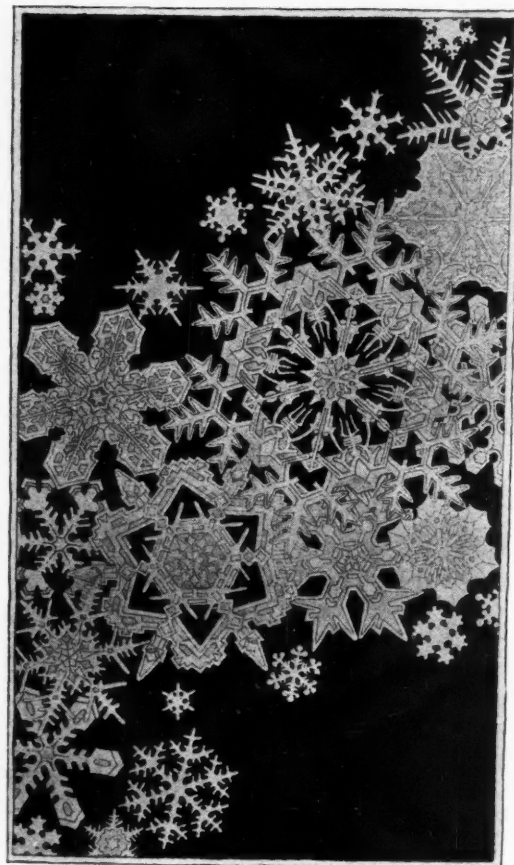
PHOTOGRAPHS FOR COMMERCE

Continued from page 163

penetration into things infinitely small. The camera counts the stars and discovers a new planet sister to our earth, it peers down into a drop of water and discovers a microcosmos. The camera is an aeroplane, looking down, has taught us what fills the retina of a bird, and looking up has taught us the secret and the beauty of a bird's flight. The camera searches out the texture of flower petals and moth wings, as well as of the surface of concrete. It has things to reveal about the curve of a young girl's cheek and the internal structure of steel. Through all this work runs the suggestion that this present age, when viewed in the panorama of the cameras, may assume a magnificence and dignity and beauty that the most exalted spirit must recognize."

One hundred photographs selected by the jury as the finest in the exhibition will be hung in a special group. They will be known as the "One Hundred Photographs" selected by the National Alliance of Art and Industry, and, after the New York showing will be sent as a Traveling Exhibition to the important cities of the country.

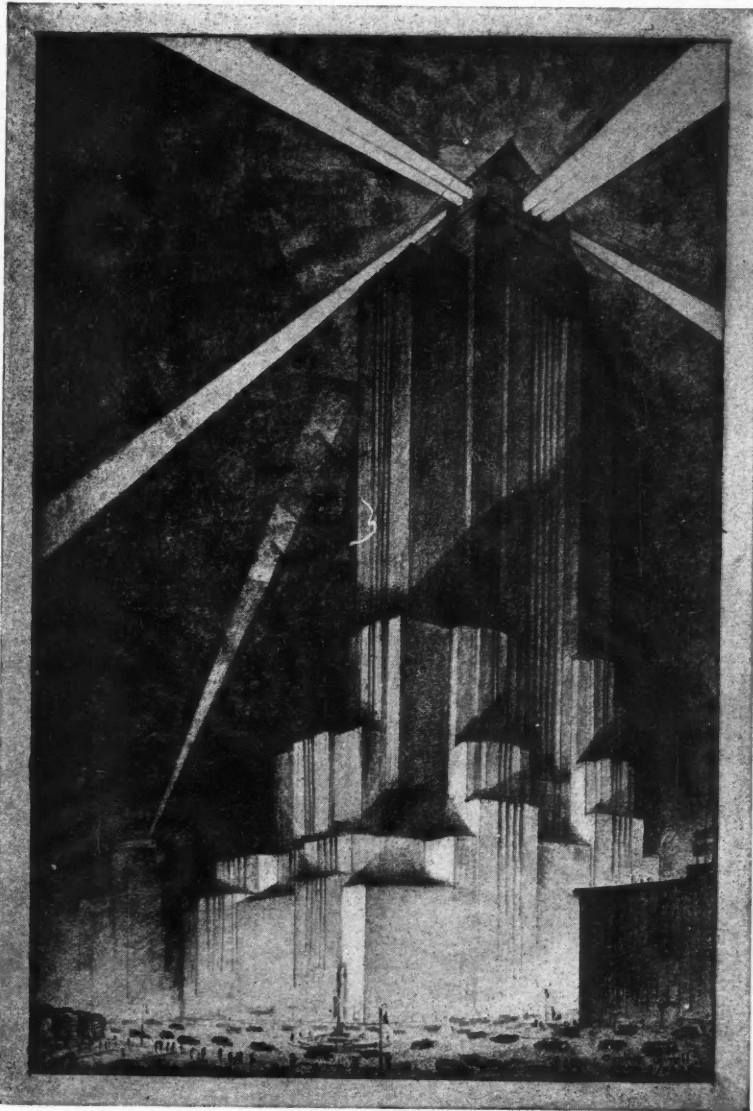
A gallery of color photography in which transparencies as well as color prints will be shown is an interesting feature of the exhibition. Anton Bruehl, Edward Steichen and Nicholas Murray are contributors to this particular section.



A Christmas card designed from snowflake motifs by the well-known illustrator, writer and designer, Dugald Walker of New York City

DESIGN

A CRAYON DESIGN



In this decorative panel done in a decidedly modern spirit the student has selected crayon as his medium in creating this artistic commercial decoration

ART AND INDUSTRY AT THE NEW YORK SCHOOL OF DESIGN

BY ROSE HENDERSON

■ An inspiring example of the current alliance between art and industry is found at the New York School of Design, an institution which thirty-six years ago began what was then the pioneer work of educating artists for commercial fields, as well as in the fine arts. It was the first art school in this country to teach costume design and interior decoration. Along with a consistent regard for fundamental art values, the head of the school, Douglas John Connah, has kept alertly in touch with the demands of manufacturers, publishers, advertisers and decorators and has added new courses, through the years, to meet these demands. While the school has included such painters as Sidney Dickenson, William Merritt Chase, Frank Duveneck and Robert Henri on its long and distinguished list of instructors, it has never lost sight of the practical training required by students who wish to succeed in the

realm of commercial art. Traditional standards survive here, along with expert preparation for such work as poster design, interior decoration, illustration, cartooning, layout, typography, handicrafts, textile and costume design.

The school is constantly seeking ways to bridge the gap between the classroom and the trade. Students, in charge of instructors, visit various shops and galleries in order to determine modern needs and to keep the courses up-to-date. At present a great deal is being done in cooperation with New York department stores and other business enterprises to equip for higher standards of service people who are already employed at various sorts of industrial art. For evening classes which are arranged especially to aid such workers, the stores frequently pay half the tuition of employes who attend. Instruction in color work and decorative design is popular. A special evening class is

AN ILLUSTRATION

The art of the primitive African has done much to condition the work of modern designers. In this highly decorative panel strong negro faces were used as motifs



planned for those employed in the art departments of advertising agencies, publishing houses and stores or for students not yet employed who wish to fit themselves for this type of work. This course includes instruction in layout and typography, and the teachers are commercial artists with many years of practical professional experience. Museum research and art appreciation provide the student with a knowledge of art through the ages, and with this background he may trace the growth of ideas and better develop his own individuality.

Original charts prepared by the instructors in various subjects are helpful in providing quick methods of approach and so avoiding long periods of abstract training before the student can achieve any tangible results. A chart on interior decoration summarizes the various furnishing periods in concise outline, with accompanying illustrations. A portfolio on fashion gives exact and detailed instruction for drawing figures in action, figures standing and sitting, and for placing clothes on the figure. The correct drawing of heads, hands, legs, and other parts of the body is described so as to give the student a quick grasp of essentials in costume work. Dressmaking details are similarly treated, the drawing of bows, pleats, tucks, sleeves, ruffles, etc., being presented with simple directions. These charts are used in the professional field as well as in high schools

and art schools throughout the country. This year a new portfolio will be prepared on period costume.

Students at the New York School of Design do a great deal of historic research at the various museums, not only in the way of exploring diverse fields for motifs in costume and decorative art but also for suggestions on technique which may be applied in various fields. A list of reference books prepared by the New York Public Library is recommended for outside recreational reading. While primitive art furnishes some suggestion for students of design, more attention is given to Chinese and Japanese source material. Students of costume design explore widely in the various historic periods.

A wedding gown on Directoire lines, for instance, has beguiling grace and charm together with a naive stateliness deriving from the period and particularly appropriate for a youthful bride. A waitress dress evolved from peasant styles forms an interesting contrast with the bride's gown and is equally effective for its purpose. The color scheme of white with soft blue and red, the demure cap and embroidery details are ingeniously developed. A smart afternoon frock of peach organdie dates from the gay nineties. Other costume creations are similarly effective.

Classes in textile design have been especially successful in adapting flower motifs, some of them echoing Oriental



At the left is a decorative illustration made for black and white reproduction by W. O. Van Brundt, and below is a textile design by a first-year student of the N. Y. School of Design

themes. A first-year student presents flower cups and stamens in a somewhat modernistic pattern which has an arresting lightness and spontaneity. A printed silk by a second-year student is more studied and realistic but quite as pleasing, the light flowers on a dark background having something of that peculiar aliveness combined with decorative charm which one finds in old Indian cottons. A simple stencil design in black and white is also vital and alluring.

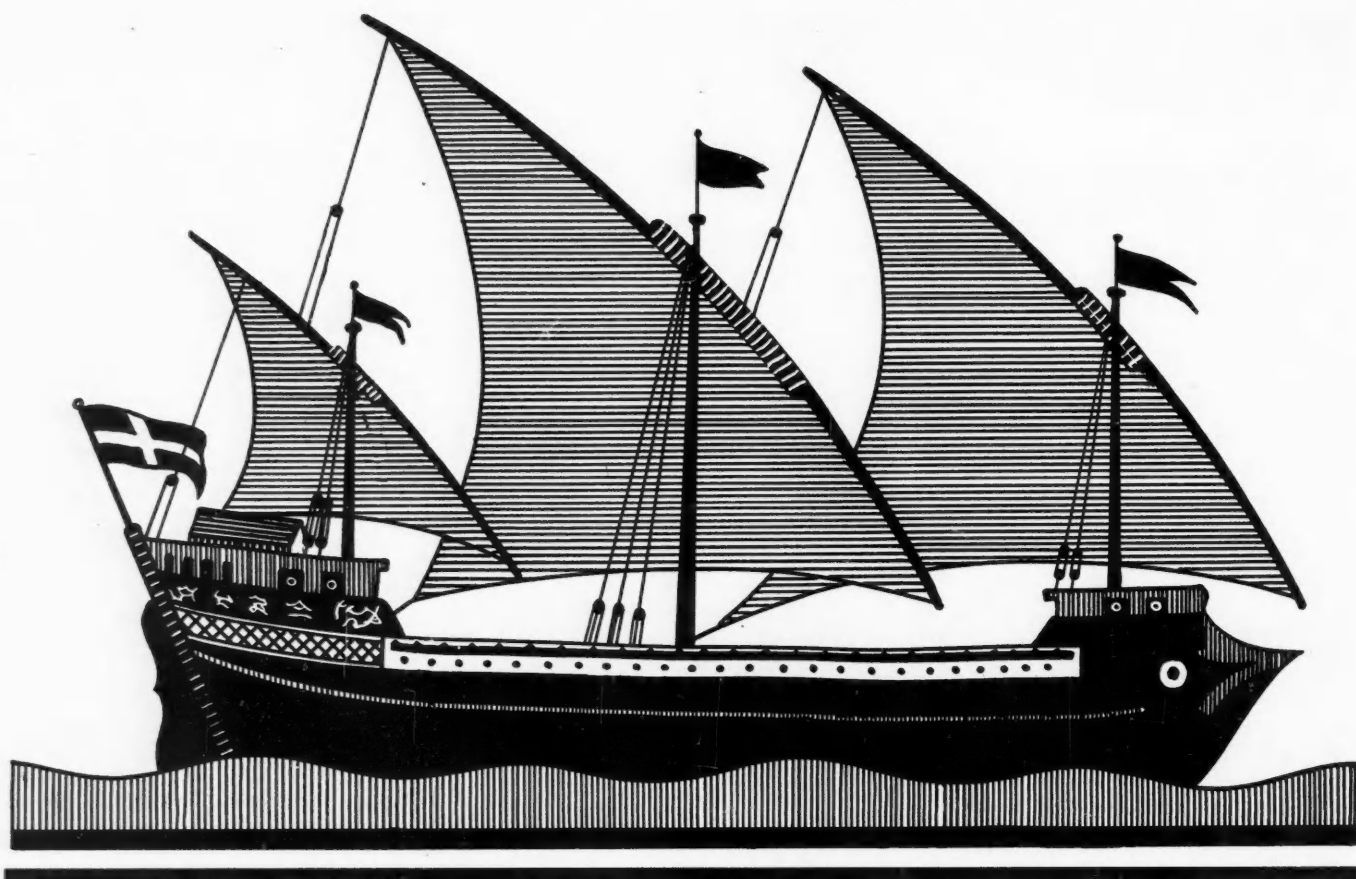
Some notable work is being done in illustration. A decorative piece, of Oriental inspiration, by W. O. Van Brundt, has crispness and subtlety, with typical Eastern humor in line and gesture. Sharply contrasting with this is a decorative illustration by a senior student presenting Negro faces with stylized pattern and primitive vigor. Last year's first prize cover for the House Beautiful magazine is deftly executed by Bernice Stern. The second prize in this year's House Beautiful contest was won by a New York School of Design student with a simple modernistic treatment of a croquet set. Last year, one of the life class students received honorable mention in competition for the Prix de Rome, and the Challoner Paris Prize of \$6,000 and four years' study in Europe was awarded to an evening-class student.

Student designs for interiors show a wide variety of styles and adaptations, ranging from the simplest early American to an exotic Chinese Chippendale, and include children's rooms, breakfast rooms, game rooms and grocery stores as well as the more common libraries, drawing rooms and bedrooms. A game room in Jacobean style is happily conceived and an early American grocery store is quaintly inviting. An unusual design for a pottery shop is harmoniously adapted to the colorful and picturesque wares.

"People in Europe are beginning to realize that America leads in industrial and costume design," said Miss Kay Hardy, executive director of the New York School of Design. "In Paris schools, costume is taught from the dressmaking side, not from the art side. American schools of design are superior because their instruction is based on fundamental principles of design. But many of our schools still lack adequate fashion courses. Draping and cutting should be given more attention."

Government recognition of the standing of the New York School of Design allows foreign students to enter the classes under a student visé and allows graduates to present credits for teaching certificates and for college credits. Many foreign students are enrolled, coming from China, Japan, Canada and various European countries. Summer classes are held at the country studio at Deep River, Conn., where landscape sketching is taught, along with the regular school subjects. Miss Hardy will give a series of talks on "Periods in Furniture" over the radio this winter. Many distinguished artists are on the school's list of former students. Others are as well-known in the fields of illustrating, cartooning and commercial art.





THE FRENCH GALLEY

BY WALTER R. WILLIAMS

■ The present model depicts the galley in its height of development. This type of galley assumed an important role in most of the naval combats during the Sixteenth Century. They were influential in concerning the menace of Turkish domination in Europe at the Battle of Lepanto, in 1571. Again their aid was given in 1588 leading to the destruction of Spain's Invincible Armada. These vessels, larger than the ordinary galley, were also less swift. For this reason their common position was in the second line of the advance guard. As in the case of the preceding model, the galley is under full sail and the oars need not be made. The actual size of the type of galley portrayed was approximately 160' long, 21' beam, and 9' in depth. Lines of the model are proportionate.

The plan for this model should be first drawn full size on a piece of paper 20" by 24", marked off into 2" squares. This sheet will be the working drawing and should be reasonably accurate. The hull, No. 1, is transferred to a 2" by 4" by 18" piece of white pine and removed along the outline by the use of the band or coping saw. Stand the hull in its upright position (the bottom being flat), mark off the curves of the bow and stern, and saw to shape. Next, shape and round off the hull, No. 1, with gouge, plane, and sandpaper. Pieces No. 2, $\frac{1}{2}$ " by $\frac{1}{2}$ " by 11" serve to widen the deck and provide space for the rowers. These are fastened in place as shown. The rudder, No. 4, is given full size in Fig. B and is fastened by glue and brads. The end view of the stern board, No. 5, giving the required decorations is shown in Fig. A. The two pairs of bulwarks

or railings, No. 6, are shown full size in Fig. H. The cannon and mounts, No. 7, appear as shown in Fig. C. Eight of these should be made and each should project through the open gun ports of the bulwarks, No. 6. The cannon by the stern cabin may be shorter than those on the bow. The stern cabin, No. 8, may be shaped from a solid piece of pine. It is shown in Fig. D. The masts, 9, 10, and 11, are $\frac{3}{16}$ " diameter at the base and taper to $\frac{1}{8}$ " at the top. The length of the foremast, No. 9, is 5"; the mainmast, No. 10, is $6\frac{1}{2}$ "; and the mizzen-mast, No. 11, is $4\frac{1}{4}$ ". All are placed $\frac{1}{2}$ " in the hull in the positions shown in the plan. The flags and banners are given full size with color combinations in Fig. G. Three are fastened to the mast tips by means of glass headed pins. The stern flagstaff, No. 12, is shown with its flag. Seventeen deadeyes for use in the rigging should be made as shown in Fig. E. These are placed as shown in the sketch. The relative sizes of the sails and their shapes are given with their dimensions in Fig. F. The edges should be neatly hemmed. The yards may be made of white pine. The mainyard has a 3" splice and the others a 2" splice. Each of these should be slightly longer than the sail to which it is fastened. The ladder, No. 13, is shown in Fig. I. Two should be made and glued in place. An anchor, No. 3, may be made by following the directions given in the November issue of this publication. Fasten in place as shown in sketch. Now apply cardboard strips to the hull as shown in the plan. Two hatches, No. 14, may be made from cardboard 1" square and glued in position on the deck.

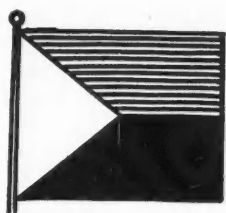
On finishing this model, the hull, No. 1; side pieces, No.

PARTS OF THE FRENCH GALLEY

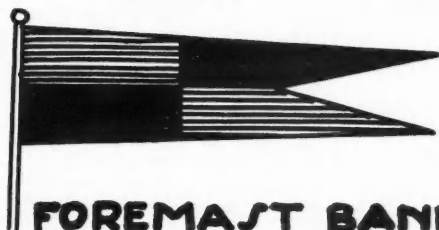


STERN FLAG

FIGURE G

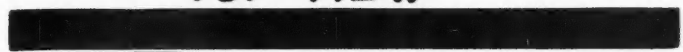


**MAIN AND MIZZEN-MAST
FLAGSMAKE TWO**



FOREMAST BANNER

TOP VIEW



RAILINGS ON THE STERN



SIDE VIEW

FIG. H

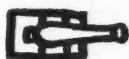


SIDE

LADDER



FRONT



CANNON

FIG. C

FIG. I

TOP VIEW



RAILINGS ON BOW



SIDE VIEW



FIG. G.

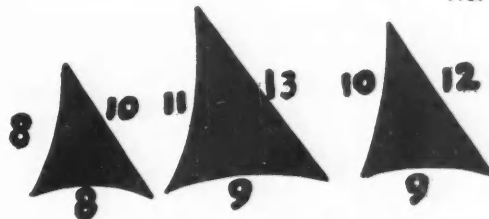
2; the masts, No. 9, 10, and 11; the bulwarks. Fig. H; the stern board, Fig. A; the stern cabin sides, Fig. D; the pulleys, Fig. E; the flagstaff, Fig. G; and the sail yards should be given an application of brown mahogany stain. Next, give all cloth and cardboard parts a coat of shellac. Now the flags and banners may be colored as suggested in Fig. G. If an antique color for the sails is desired, they may be boiled in water with tea leaves which will give them an antique stain. (This must be done before shellac is applied). The cardboard strips on the hull; the hatches, No. 14; the rudder, No. 4; decorations on the stern board, No. 5; the ladders, No. 13; the stern cabin roof, Fig. D; and the oar openings on No. 2 should be bronzed. The cannon and mounts, Fig. C; and the anchor, Fig. K; should be black. Now "a touch here and an enrichment there" concluded by rigging the model will complete the preparation for the galley's imaginary voyage on the high seas.

FOR DECEMBER



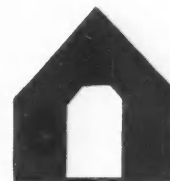
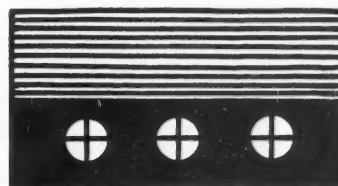
RUDDER

FIG. B



SAILS

FIG. F



SIDE AND FRONT VIEWS

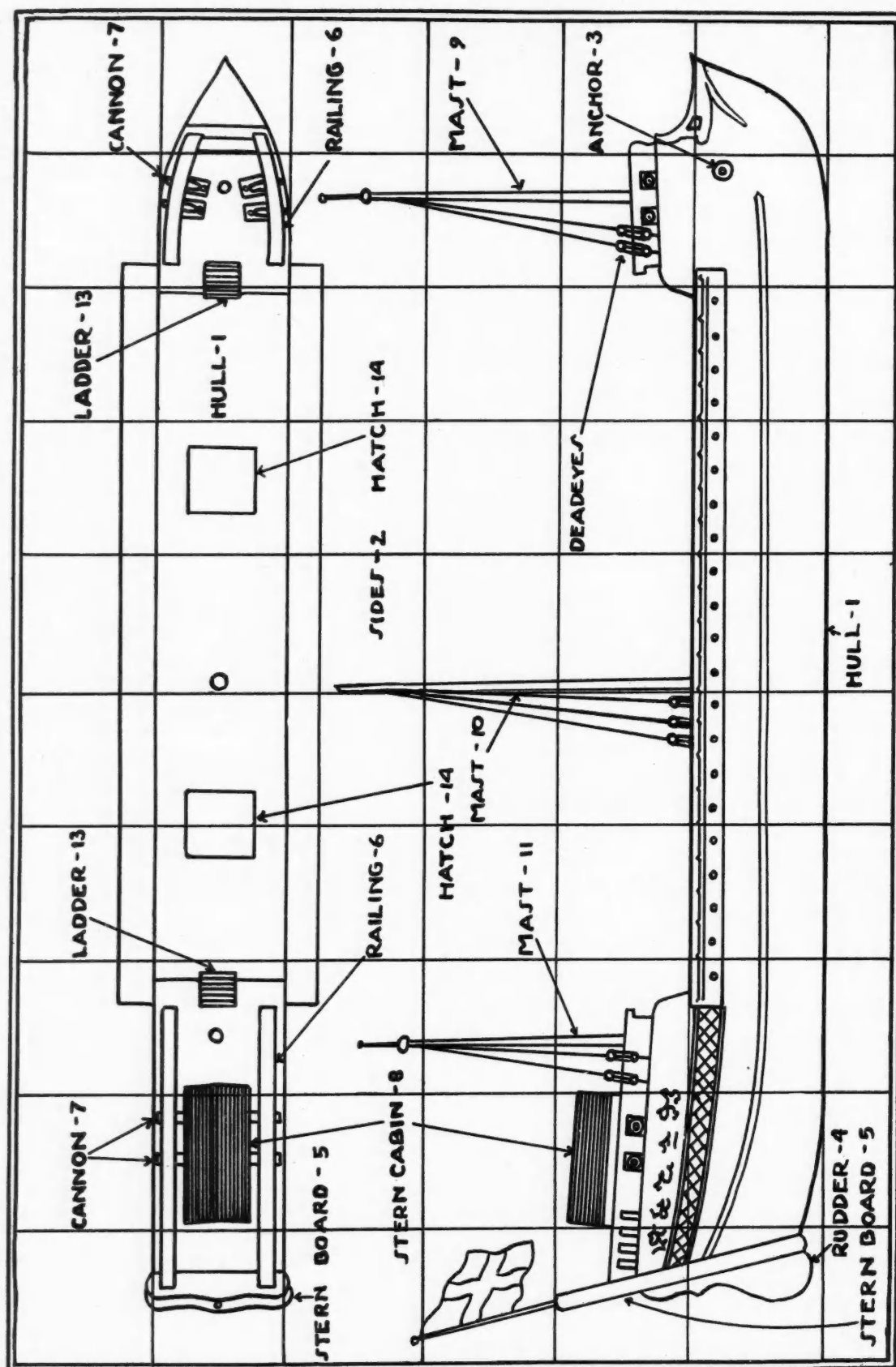
STERN CABIN

FIG. D



**END VIEW
OF STERN
BOARD**

FIG. A



THE PLAN FOR FRENCH GALLEY

As described in the operation and construction processes, this plan is to be enlarged to two-inch squares

THE PICTORIAL REFERENCE COLLECTION

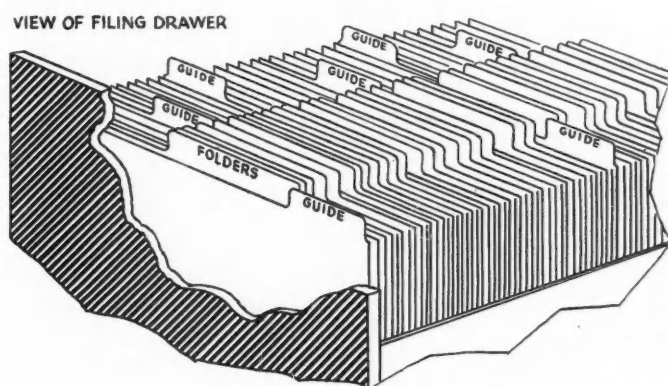
BY GEOFFREY ARCHBOLD

■ The name "morgue", as applied to an artist's pictorial reference file, is probably derived from the same name commonly given to a newspaper's records which usually contain, in addition to back numbers of its issue, photographs and *dossiers* of persons, places, and events of past, or potential future, news prominence. The artist's reference file should contain pictorial material in the form of photographs, post-cards, prints, and clippings arranged in such manner as to provide ready information on the visual aspects of any subject in which the artist is likely to be interested. Such a collection is of incalculable value to the general illustrator; it is not intended to serve as a basis for mere copies but to refresh and reinforce the artist's memory of things already seen, and to acquaint him with the appearance and construction of things with which he is unfamiliar or which are otherwise inaccessible to him. Reference material should also include examples of the

clipping adds a useless sheet of paper to the collection and it is well to remember that the paper, alone, in a drawer of reference material will weigh well over a hundred pounds. A folder may contain as much material as it will hold without bulging and no subject should be assigned an individual folder until fifteen or twenty reference pieces have accumulated. No single drawer, when full, should contain more than a hundred folders, nor more than twelve to fifteen guides. In the average size drawer, this allots one guide to about 2" of filing space. Guides are made of heavy press-board and the best type has a tab with a small transparent celluloid window to contain the inscription which is written, or typed on a strip of card and inserted therein.

The best manila folders have a reinforced (double thickness) top and the use of labels for the tab inscription is advisable. These labels are made especially for this purpose and are sold in pads of perforated strips of various

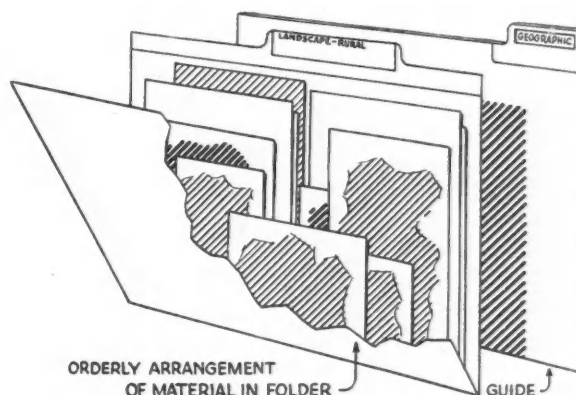
VIEW OF FILING DRAWER



work of other artists for the study of medium, technique, and style.

As the most common form of this pictorial reference is the magazine clipping, the best repository for such material is the metallic cabinet vertical letter-file used in business institutions. A one- or two-drawer unit is large enough for the individual; institutions may require several three- or four-drawer units. Clippings should be kept in manila folders bearing guide tabs describing the contents; the folders are separated into classes or groups by means of cards (with labelled tabs) known as "guides". Good metal filing cases are sometimes obtainable at low prices from dealers in second-hand office furniture; a much cheaper, though less desirable, form of case known as a "transfer" case may also serve. The folders and guides should be the best obtainable as they last longer, look better, and are cheaper in the end.

For economy of space, clippings should be so arranged within the folder that they are not all bunched in one position; all useless paper should be trimmed from the clippings and they should not be mounted on mats, or backing paper, except in cases where a large number of very small pieces relating to a single subject occur within the same folder. Mounting clippings on backing paper entails a tremendous waste both of time and space; each mounted



colors. The use of color, in this connection, is not for decoration but as an aid in finding; for example, if all the folders containing material on subjects included in one category bear red labels, the person searching for one of these subjects will know that it can be found only within the red-labelled group, and, when returning the folder to the file, will replace it among the red-labelled folders. Subject descriptions should be typewritten or hand-lettered as near to the top of the labels as possible, as they are much easier to read in that position.

Most of the preceding facts are quite well known to persons whose business is filing and indexing and the presentation of them is subordinate to the main purpose of this article which is: The introduction of a comprehensive system for the classification of pictorial records. Any attempt to arrange an encyclopedic collection of pictures alphabetically is nothing short of absurdity, primarily because such a system does not bring related subjects together. Moreover, the alphabetical index does not definitely locate a subject; for example, in an alphabetical file, one might find pictures of cows under "C" and also under all the letters representing the following divisions: Animal, Bull, Dairy, Farm, Herd, Heifer, Kine, Mammal, Ox, Ranch, and so on — a total of ten letters (ABCD FHKMOR), each of which would be a plausible index. Filing by cate-

gory, rather than by name, seems more reasonable, that is, considering "cow" as "animal life" rather than as "C".

If a subject file is contemplated, where can a suitable classification outline be found? Such an outline must be universal in its scope, must provide places for all visible phenomena — for everything possible to pictorial representation. The outline of Roget's *Thesaurus* is rational but it includes everything perceptible to human intelligence, as expressible by the English language. The outline of the Dewey *Decimal Classification* for the arrangement of books, used by most libraries, is another logical system, but it provides a classification for everything known to human thought, as expressed by the written word. Artists, from the visual standpoint, are interested in four categories: Animal life, inanimate objects, places, pictographic communication of ideas. With these four groups in mind, the following synopsis seems to be an all-inclusive, rational development:

I. ANIMATION — Organic Matter

A. HUMAN

1. The human organism

2. Human occupation

Arts & Sciences
Industry & Agriculture
Games & Sports
Military-Naval-Political

B. ANIMAL

1. Domestic

2. Wild

Mammals
Birds
Fish-Reptiles-Insects, &c.

C. PLANT

1. Fruits

2. Flowers

3. Trees-Shrubs-Grasses

II. INANIMATION — Inorganic Matter

A. TRANSPORTATION

1. Land

2. Marine

3. Air

B. ARCHITECTURE

1. Domestic

2. Public

C. ARTIFACTS

1. Personal (*Clothing, toilet articles*)

2. Domestic (*Furniture, rugs, utensils*)

3. Occupational (*Implements, machinery, tools*)

4. Foods (*Other than classified under Sec. I*)

III. GEOGRAPHIC — Relative Space

A. GENERAL

1. Landscape

Marine
Urban
Rural

B. SPECIAL

1. Europe

2. Asia

3. Africa

IV. ART — Pictorial Communication of Ideas

A. MODES and MEANS

1. Medium

Sculpture
Painting
Print processes
Etc.

2. Technique

B. ARTISTS

Arranged alphabetically by name

These generic subject headings, four primary and ten secondary, are intended for guide indices and are based not so much on subjects possible of pictorial representation as on what experience has shown to be the subjects most commonly treated. It might be well to point out that this outline is not strictly scientific, since it is based on the possibility of available material. For example, in the subdivision "Animal", a zoologist would probably divide the subject "Mammals" into its three scientific components: Monotremes, Marsupials, and Placentals. It would be foolish for an artist to consider Monotremes and Marsupials as separate groups, since only three animals (platypus, kangaroo, opossum) of these two types ever attain much pictorial prominence. Nor would it be reasonable to classify whales and dolphins in their correct group, as mammals, when one commonly and incorrectly thinks of them as fish or, at best, marine animals. The same condition is true of the other groups.

Folders for special subjects within the classification may be assigned according to the following plan. Humans are studied from two angles: Anatomy, and Action (or Occupation), thus the series of folders on this subject should contain one group demonstrating the general appearance of: Heads, Hands, Men, Women, Children, etc. The second group demonstrates characteristic action, or occupation which, in addition to physiological considerations, will show the accessories (uniforms, tools, regalia) peculiar to the occupation, the manner of using them, and the surroundings (theatre, laboratory, sports field). The occupational folders will necessarily contain pictures of persons of prominence in each group, a feature of great interest to the caricaturist.

Section IV, dealing with Art and Artists, is always so susceptible to the personal taste and requirements of the individual artist that no attempt has been made to present an accurate analysis in this outline. The artist interested in print processes will not only collect his material from a different angle from the artist interested in advertising illustration, but will allocate it in a different manner after he has collected it. The subdivision "Artists", which represents a group of the best examples of the work of men in whom the collector may be interested, is the only group in which the subjects may be logically arranged alphabetically by name. This does not require an individual folder for each artist, nor does it mean twenty-six A-Z folders; the best way is to start with half a dozen folders, A-C, D-F, etc. — grouping the work of several artists together. When it is seen that there are enough examples of the work of any individual to justify a separate folder, one may be assigned.

Each of the four main groups of this outline should be assigned a special folder, labelled "Miscellaneous", to receive material difficult of classification, or for which no special folder has been provided; similar folders may be provided for the ten secondary divisions, when necessary. These "Miscellaneous" folders are best kept as the last folder of each group; when enough material has collected within one to warrant special classification, it should be removed to an individual folder.

The foregoing conclusions are based on a careful study of the best advanced filing practise, and on the practical experience derived from the installation and maintenance of a collection identical with the one described. This system is designed to facilitate *finding*, which is, after all, the most essential and important feature of any systematic collection.